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JOE  
By J. MacNeill Whistler.



# BRUSH AND PENCIL

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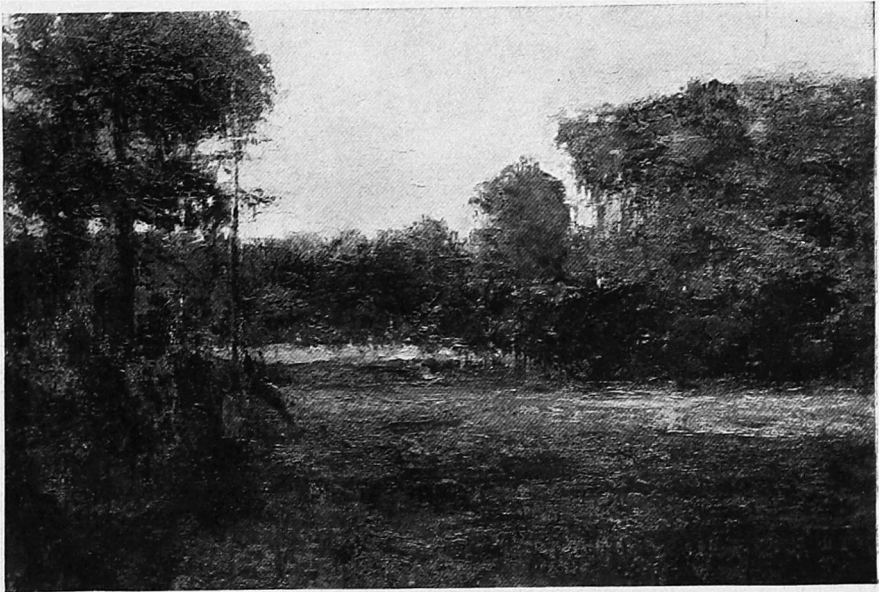
VIEW IN PALETTE AND CHISEL CLUB

## WORK OF THE PALETTE AND CHISEL CLUB

The fifth annual exhibition of the Palette and Chisel Club, Chicago, recently opened to the public, is in every respect the best that promising organization has made. What is more—and this is the most encouraging feature of the enterprise—it is the most successful in point of sales, a very large percentage of the ninety canvases being sold within a fortnight. Whether this phenomenal record is indicative of “hustle” or “quality” matters little in view of the fact that the local public has awakened to a sense that good pictures at reasonable prices can be had at home and by actual purchases has shown a willingness to foster and support that home talent.

The club is essentially not a student but a study organization. It is composed almost exclusively of men who have daily occupations in some artistic line, and the work shown and sold is thus the product of off hours—a witness to the personal devotion of the members to art.

There was a motto once hanging in the Salmagundi Club, New York, which read: “It is better to have died than to have arrived.” No member of the Palette and Chisel Club probably ever saw it, but all apparently are actuated by its spirit. They are, without exception, unassuming, earnest men, who realize that the gospel of work is the gospel of genius and that the old saying about art being long and time



AUTUMN SEAR  
By Alfred Jansson

being fleeting is not inconsistent with high achievement sandwiched in between the drudgeries of business assignments.

Not a single member claims the proud distinction of being ranked with the "superior" artists, so called and so heralded in press notices. Hence the organization is not fossilized, but is very much alive. It is not a mutual admiration society, and hence its members are less concerned with pink teas and possible prizes than with personal development—painting something worthy of the public and seeing it properly placed. This spirit of earnestness and enterprise is responsible for the marked improvement in the club's exhibit.

In other words the current exhibition is especially noteworthy—a list of the paintings with the stock-phrase comment that this is "characteristic" and that "a departure," this "tender" and that "virile," etc., etc., is of little interest to anyone—as an exemplification of what a coterie of men who meet in good fellowship and for a purpose can accomplish. The experiment was tried last year of opening a permanent exhibit. The innovation might not have met a want, but it did further the fortunes of the club. In the last twelve months the quarters of the organization have been doubled in size, re-modeled and re-decorated, and the exhibition hall is now as tasteful and inviting as members or patrons could desire. The success of last year's venture has confirmed the policy of the club, and this year the exhibition will continue throughout the winter as heretofore.

The enterprise and don't-put-off-till-to-morrow-what-you-can-do-to-

day spirit of the Palette and Chisel Club recalls a letter the writer of this little notice recently received from one of the best known artists of New York. Said he—and it is a lesson that many of the “inferior” and “superior” artists would do well to learn: “I realize now with bitter regret that I’ve been a dawdler for far too long a time. I have not been idle, but I have frittered away precious time, precious years, in following too many interests, too many allurements, while always ahead there were things of moment that surely *would be done* some time in the future. Now the future is here with warnings that cannot be disregarded. So with reduced strength and waning ability I am striving to do some of the things I have been putting off to a more convenient season. I have lots of unfinished work of all kinds in my studio, some of it started twenty or more years ago with high hope. I don’t want to leave it in such shape. I am trying to put my house in order before leaving it.” It is from bodies of *workers* like the Palette and Chisel Club, who do not merely dare but do, that the future has much to expect, and a pathetic note like the foregoing from a man not unknown to fame comes not merely as a word of warning but as the indorsement of a policy. Without indulging in claptrap and eulogy it would be well if there were more such “study” and “work” bodies as the Palette and Chisel Club.

For the rest a few words of specifice reference will suffice. Among



STORMY WEATHER  
By Wilson H. Irvine

the noteworthy canvases one may mention August Petrtyl's landscape "Autumn," H. A. Thiede's "A Downtown Street," Frank V. Dudley's "Winter Morning" and "After Glow," Robert W. Grafton's "Out at Old Aunt Mary's" and "Unloaded," David Robinson's "The Oak,"



IN THE WOODS  
By August Petrtyl

Angus Macdonall's "Ford," Alfred Jansson's "Early Morn"; "Landscapes," by Hardesty G. Maratta, and three works by A. E. Albright—"A Bait Catcher," "Snaring the Gopher" and "Natural History." Wilson H. Irvine's five paintings show, perhaps, the most marked progress. Carl Mauch's method in landscape has become less harsh, and Louis Oscar Griffith shows a development of the western feeling.

Thomas A. O'Shaughnessy's three paintings—"Father Marquette's Camp, Chicago," "Croah Patrick, Ireland," and "Ross Castle"—are expressed in better tones than the paintings shown heretofore by Mr.



NATURAL HISTORY  
By A. E. Albright

O'Shaughnessy. Thomas S. Moses paints in the school of earlier days a series of canvases of Mount Shasta and Colorado that are interesting.

Among the other artists represented are J. V. McFall, Emil Biorn, J. P. Birren, J. H. Brauer, R. E. Brown, W. C. Both, C. F. Church, J. W. Cotton, H. L. Engle, A. M. Foerster, M. Gundlach, O. E. Hake, S. J. Kennedy, E. J. Krasa, F. T. Larsen, A. C. Peyton,



The Society of Western Artists recently opened its eleventh annual exhibition at the Art Institute, Chicago. About seventy painters in oils, water color or pastel are represented and the average is very good. There are few notable works, but the general atmosphere is tasteful, the color work is refined and subjects have been kept on that plane which pleases popular taste. It is really a popular exhibition rather than an artists' exhibition, and it is fairly representative of the artists of the Middle West. The Indiana group especially are well represented. J. Ottis Adams has a trio of pleasing landscapes, W. Forsyth has two oils and one water color of woods and water and a "Wet Day in Spring." Otto Stark has glimpses of "Hoosier Country" and color studies in "The Last Days" and "Dusk," and T. C. Steele an autumn vision, "In the Valley," and a larger work, "The Cloud."

An additional interest was given to the exhibition by the awarding of the first annual prize by the corporation of the Fine Arts Building to the value of \$500. It is known as the "Fine Arts Building prize" for the encouragement and advancement of art. The jury of award, consisting of Frank Duveneck of Cincinnati, Julius Rolshoven of Detroit and Frederick C. Bartlett of Chicago, decided upon five paintings worthy of the prize—"Evening," Lake Como, by F. O. Sylvester of St. Louis; "Rain Effect," landscape by L. H. Meakin, Cincinnati; "Portrait of George B. McCutcheon," by Ralph Clarkson; "Study Head," by Oliver Dennett Grover, and landscape, "Scotland," by Charles Francis Browne.

Among the other paintings worthy of mention are "The Thunder Head," by W. M. Clute, "San Miguel Mountains," by C. P. Adams; "The Pond," by A. E. Albright; "Cloud Shadows," by H. W. Barnitz; "Indian Summertime," by C. E. Boutwood, O. E. Berninghaus's "Indian Country," a portrait of "Nita" by Helen Dapprich, some good harbor views by A. C. Fauley, foreign scenes by Alexis Fournier, Mrs. Glaman's "Sheep" and Mr. Grover's portrait of Mrs. Taft.



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Note—For other paintings by Palette and Chisel Club Members see following pages